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below the author's volume on *Latin Poetry*. But the book is attractive as a whole, and we are grateful for having these fugitive essays brought together in such accessible form.

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What Have the Greeks Done for Modern Civilization. By J. P. MAHAFFY. New York and London: G. P. Putnam's Sons, 1909. Pp. ix + 263.

It will interest readers of this *Journal* to find the author in his preface pleading for a reform in the methods of teaching Greek and for a renewal of interest in Greek studies. The book itself, however, is reasonably free from prejudice, and those who are pursuing that will-o'-the-wisp, "educational values," may rightly seek in this volume material for a contention that Greek is indispensable in the curriculum of the school and of the college. The chapters are the fruit of a long and varied experience: few others even among his countrymen could handle the theme with such easy control of the various phases of Greek culture—literature, art, science, politics, philosophy—or present it so admirably to a general audience in conversational style with generalizations that are rarely hasty, with platitudes that are delightfully infrequent and seldom dull.

Any reader will be stimulated to question occasionally Mr. Mahaffy's dicta. One may doubt, unless there is positive proof, whether the opening scene of Goethe's *Faust* was inspired by Medea's rejection of the poison in Apollonius' epic; it would be difficult to prove that Theocritus first put into artistic form the rude songs of the country folk; the author's heresies regarding Pindar, Thucydides, Menander, Aristotle's *Poetics* are in the main familiar to readers of his earlier books, and may often win approval, but may not the devoted wife of Menander's *Ἐπιτρίκωρτες*, in spite of her earlier frailty, redeem the age from some of Mr. Mahaffy's slurs? And may not the psychological and dramatic possibilities of the same play lead to a somewhat higher estimate of Menander's genius? In any case, to set over against the New Comedy, as a direct antithesis in respect of moral purity, the Greek prose romances, seems to us ill considered.

Usually, however, the author's originality and sturdy independence are wholesome, and excite profitable reflection rather than antagonism. We like his rejection of the theory that, because the Greek had not the spiritual experience of the later Christian, Greek art does not express violent emotion. We find it interesting to consider the contention that the physical characteristics of Greece had little to do with the achievements of the people, but that the establishment of their home "on the confines of two diverse civilizations" meant everything to a race "whose originality lay in assimilation and reproduction." In general, the author of these Lowell Institute Lectures seems to have adapted the results of his own studies most successfully to the needs of his audience, much as that audience must have demurred to the patronizing recognition by the lecturer of their intelligence.

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